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ABSTRACT

This summary of the reports and papers presented at a seminar organized by the ABU in collaboration with the Prix Jeunesse Foundation and with the assistance of UNESCO includes reports on television programming for very young children in Europe, Japan, Australia, Bangladesh, Hong Kong, Indonesia, Iran, Korea, New Zealand, Pakistan, Singapore, Thailand, and Malaysia. Programming for parents in Europe, Japan, New Zealand, and Malaysia are also briefly discussed. Brief notes on points raised in discussion of both sets of papers are provided, as well as a list of participants, and recommendations which were presented to the ABU and later adopted by the ABU assembly. (RAO)

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TELEVISION FOR VERY YOUNG CHILDREN AND THEIR PARENTS

A summary of the reports and papers of a Seminar organised by the ABU in collaboration with the Prix Jeunesse Foundation of Munich and with the assistance of Unesco and the Asian Institute for Broadcasting Development.

KUALA LUMPUR 7 - 12 MARCH, 1976

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PAGE

INTRODUCTION 1

SEMINAR PARTICIPANTS 3

PROGRAMMES FOR VERY YOUNG CHILDREN

Experience in Europe 4

Experience in the ABU Region 6

Points from Discussions 18

PROGRAMMES FOR PARENTS

Experience in Europe 20

Experience in the ABU Region 22

Points from Discussions 24

RECOMMENDATIONS OF THE SEMINAR 26

INTRODUCTION

This Seminar was a new venture for the ABU, being concerned with a television programme field in which few of its members in the ABU region have had any experience.

In spite of this background, all of the participants, from many different countries in the region, displayed such an obvious desire to learn, to discuss and to view the numerous sample programmes that, at its conclusion I, as its Chairman, felt compelled to state with complete sincerity that, in my long experience, I have never chaired a more attentive, enthusiastic or dedicated group of people.

As a result of the Seminar, which was the first of its kind held in the Asia/Pacific region, ABU members will certainly become increasingly aware of their responsibility to provide suitably planned and produced TV programmes for pre-school children and for their parents.

The organisation and planning of the Seminar were the joint responsibility of the ABU and the Prix Jeunesse Foundation of Munich and it was financially supported by the Foundation and Unesco. It was the Secretary-General of the Prix Jeunesse, Dr. Ernst Emrich, who first conceived the idea of holding such a seminar and who collaborated closely and enthusiastically with the ABU's Secretary-General at every stage of the planning. Additionally, the Prix Jeunesse selected from its own fine library and sent to Kuala Lumpur a number of excellent programmes illustrating what is being done in this field in various countries.

In opening the Seminar the Malaysian Minister of Information, Y.B. Datuk Amar Haji Abdul Taib bin Mahmud, said:

"In the present state of the art, programmes for children are an aspect of broadcasting of which, comparatively, we know very little. All of us have been inundated with all sorts of information on the effects, or alleged effects, of mass communication on society as a whole, but whether this body of knowledge proves anything is doubtful.

"But more significant than the available information on the effects of mass communication, it seems to me, is the dearth of material on the people, the communicators, who make these programmes for children; the processes that facilitate the making of these programmes; the support and control factors; the structures of, or in, broadcasting organisations, and policies for these programmes.

"In our search for the effective use of the media, particularly TV, for the well being of our children who tomorrow will be an important part of our social fabric, should we not for instance have some information, or ask questions about the qualifications and aims of those responsible for the production of TV programmes for very young children and for the parents of such children? Should we not, for instance, make serious efforts to have a deep understanding of the cognitive and emotional development of children, and relate them in an idiom and imagery that the children and their parents understand; an understanding the programme makers and broadcasters are able to perceive, so that what is produced or broadcast as programmes for children and young people, will in actual fact be what they are claimed to be, and to that extent succeed in their objective or mission?

"It is through asking these questions" said the Minister, "that we will be able to treat programmes for children and young people in a professional way, vitally necessary if they are to serve children and their parents, not merely to 'kill' time or keep them 'occupied' or keep them away from 'mischief', but to provide an educational outlet for the growing child to develop its sense of enquiry, its creative vitality, its joy of living and learning, which will all lay the foundations for the development of a more wholesome person, be it in school, family or society at large.

"The 'professional focus' we need in the treatment of this subject, I am convinced, is what will help us in having the right image and understanding of our target audience, an image obtained out of enquiry and study. Of course economic, social, cultural, political and educational factors will have a bearing on the enquiry and the total production process that makes programmes for children, but the recognition of that reality, the world against which the programmes must be made, is of paramount importance, if the programmes are to acquire the character of relevance for the audience for which they are made.

"The issues to be discussed are interesting and important, but they become more valuable than is easily seen or understood, if they are also examined against some of the issues of personnel, policy, culture, socio-economic conditions and the relationship between broadcasting authorities and a national educational system.

"A programme is only as good as the man who makes it or as good as the institution or system it emerges from. And it is in seminars such as this," the Minister concluded, "that some soul-searching could be done to examine ways and means to improve and update both the individual and the institution or system that the individual belongs to."

In his message to the Seminar, Dr. Ernst Emrich who, as Secretary-General of the Prix Jeunesse - a foundation deeply concerned with TV programmes for children and youth whose biennial competitions have received world recognition - spoke from a background of experience and conviction. He made it clear that the European experts were not teachers or instructors who knew everything about the subject.

"It is well known," said Dr. Emrich, "that you would definitely not reach your objectives if you simply copied what is done in European or other industrially developed countries, such as Japan, on the basis of the specific ways of life prevailing there."

The sample programmes aimed only to provide some informational insight into the intentions such programmes have in terms of content and style of presentation. Between them the experts and the sample programmes could help the participants to expand their scope and consider possibilities that could be useful for the people who watch television in the countries of the Asia-Pacific region.

"The task of the Seminar" said Dr. Emrich, "would be to consider what other countries have to offer, in the light of the conditions prevailing in the countries of Asia and the Pacific. Therefore, while accepting certain things, other elements will be left aside or changed to adapt to different circumstances. The admirable cultural traditions and the mental heritage of your home countries will put you in the right position to do this task."

The papers presented by both experts and participants were illustrated by excerpts from programmes typical of those being broadcast in their own countries. As these cannot be reproduced, no references to them have been included in this report except in cases where a brief description of a programme is necessary to explain the views expressed by the speaker. The papers and the discussion have been summarised to retain the main points but provide a short booklet for the convenience of readers.

We hope that this booklet, which resulted from a most interesting and lively seminar on a subject whose importance is only now being fully understood - after two generations of TV - will stimulate and encourage the development of high quality programmes for our young citizens of tomorrow.

As a final word, the ABU, the Prix Jeunesse and Unesco would wish to express their very sincere thanks to the Director-General of Radio-Television Malaysia, Mr. Abdullah Mohamad, and to the AIBD for making available splendid facilities and for the courtesy and efficiency of their staff: without this co-operation the undoubted success of the Seminar would have been seriously prejudiced.

CHARLES MOSES

SEMINAR PARTICIPANTS

ABC	Australian Broadcasting Commission:	*Alan Kendall* *Early Childhood Unit*
BTV	Bangladesh Television:	*Zia Ansari* *Producer*
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NIRT	National Iranian Radio and Television:	*Dr. Pari Nazemi* *Head, Family Group* *TV Production Department*
TVRI	Televisi Republik Indonesia:	*S.N. Sunarto* *Director of Programmes (TV)*
NHK	Nippon Hoso Kyokai (Japan):	*Rei Komori* *Assistant Manager, Youth and Children's Programme Group*
KBS	Korean Broadcasting System (Republic of Korea):	*Dae-Shik Joo* *TV Producer, TV Programme Entertainment Division*
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PROGRAMMES FOR VERY YOUNG CHILDREN

Experience in Europe

Karl Schnelting, Saarlandischer Rundfunk

I speak to you about television for young children from the experience in Europe. I would like to give you an idea of the various types of programmes being produced in Europe and later on I hope we will be able to discuss the differing programme concepts, objectives and types of presentation.

In Europe we use the term 'television for young children' to mean, basically, productions for children who do not yet go to school, that is, those aged from about 3 years to not more than 7 years. Programmes for this age group have been produced in Europe and in some other parts of the world, such as Japan, since the early 1950's. But there used to be people opposed to such programmes on the grounds that TV demands too much of small children, takes them away from their families, makes them passive and is even bad for their health.

In my opinion, there are today no valid arguments against TV for a child under six. The most important reasons for providing TV for young children are:

- If we do not provide programmes specifically for this age group, the children will watch TV programmes that are not suitable for them;
- It is not only impossible to forbid children under six to watch TV, but any attempt to do so will provoke conflict situations in the home;
- Special programmes for this age group make the children familiar with TV which today is becoming more and more important in our way of life.

I would like to show you various types of presentation now being used in Europe. In considering these, we should not forget that the decision to use a certain type of presentation will not only determine the nature of the programme but may have a limiting effect, so that we lose the opportunity of exploiting some of the qualities and possibilities of the TV medium.

We soon notice also that adults sometimes have certain ideas about what children's TV should be. They want the programmes to be 'appropriate for children' and 'instructive'. They associate terms such as 'nice', 'happy' or 'carefree' with various objectives such as preparing children for school or compensating for problems within the society.

The first type of presentation I would like to discuss raises the points I have just mentioned. It involves a group of children in the studio with an adult moderator. He talks with them and invites them to join in games or other activities. The programme may also include short films or puppet plays or other forms of entertainment. The aim of the producers is clearly to provide programmes that are appropriate for young children but are also instructive.

But although the moderator may be a very likeable man, the programme is not very entertaining and we have to ask ourselves whether children watching at home will enjoy it as much as those in the studio. Will they not feel left out and perhaps resentful because they cannot take part ?

TV as a medium has certain qualities which make it different from other media. By adopting this type of presentation, are we not losing many of the things which television can do but which cannot be done, for example, in a nursery school? In TV, for example, we could show children things from their environment which they would not otherwise experience, thus bringing the world into their lives. We need to use these possibilities for a different approach to children which the medium offers.

The second type of programme I would like to show you has directly instructive aims, often in a magazine-like format. The objective is to teach children skills, such as reading or counting, which they will need later in school. There are two questions we must ask ourselves about programmes of this kind. Firstly, is TV the right medium for presenting abstract situations and, secondly, must learning objectives of this kind always be included in programmes for pre-school children ?

I feel that there are more important things to be provided through TV. It is the responsibility of schools to provide organised courses of instruction. TV is not communication within a closed building but must be open to all conceivable subjects and topics including those which cannot be captured in a curriculum. It should have a journalistic approach. But to avoid misunderstanding, let me say that I do not mean that TV producers have to ignore the human needs we know on the basis of psychological, sociological and teaching studies. On the contrary, they meet those needs by using the qualities of the TV medium.

Another type of approach is the one called 'social learning' in which the aim is to activate children in a conscious manner, with the intention that they will apply what they have learned in their own contacts with other people. The programme shows a story or incident which emphasises an aspect of social behaviour: for example, that the best way of solving problems is to work together. I think we should ask ourselves what can be achieved by this kind of programme, in which social behaviour is presented in an artificial way, as a separate lesson to be learned. There are better ways of using TV to make it easy for children to understand the world they are growing into.

My next example is the BBC's *Play School* which is the model for many series for pre-school children in other countries. It does not have any learning directives and gives the young viewers entertainment in the form of games, poems, stories, songs, painting exercises, dressing up and so. It aims to start them thinking and to encourage activity - if they learn something, then that's all the better.

This approach depends on the ideas and personality of the programme-maker, that is, on the quality of the programme as a television production. A good and lively story on TV is like a juicy and ripe apple which we enjoy eating. It is true that the apple contains vitamins but is it only vitamins that we are eating? If this were so, we could take a pill instead - but children want to eat apples and not pills. Good programme makers should not be educational pill producers.

This point was well expressed by a German author of children's books who said: "When I sometimes know a little more than my young readers... I try to let the children take part in what I have discovered. If an author behaves like a clever man telling children something they do not know, he will bore them. However, if you teach children how to understand and learn things and if you let them acquire knowledge step by step when telling a story, you will give them an opportunity to participate in the most exciting adventures of mankind."

Another type of programme comes from my own country. It is called *Die Sendung mit der Maus* (the programme with the mouse). It is made for young viewers for whom TV is a normal part of the home: they already have their heroes among the adult programmes and the advertisements and they know that they only have to press a button to turn off teachers and instructors.

So the producers aimed to make a programme which could compete with the other, very different, programmes on the air. It takes TV seriously, presenting stories and other short items in a way that only TV can do. It is entertaining and informational, offering straight-forward stories which make the viewers laugh while giving them information at the same time. There is no presenter as in most other programmes for young children. The mouse mentioned in the programme's title appears in short cartoons between the items: he attracts the children's attention when they find one of the stories not so interesting.

Many of the items in this programme do not have a spoken commentary. The way the cameras are used, the cutting of the film and so on tell a clear story, using the

means available only in TV, and there is no need for a commentary. Some of the items give the children a very close-up look at everyday things, such as how an alarm clock works, while some show the making of things that children can imitate and some are stories told in cartoons.

Very few feature films for young children are made in Europe but one example is *Mette Travels Alone* which comes from Denmark. This is a very simple story, taken directly from the experience of children, telling how a young girl goes by train by herself to visit her grandmother, runs into problems on the way and overcomes those problems. The story is told with warmth and a certain amount of excitement. It is entertaining but at the same time gives children information on how to cope with the world around them. The information comes naturally from the story and would therefore reach children more effectively than any instructional presentation of 'correct' behaviour.

A 15-minute film made by ZDF in my own country shows how the idea of death - a very abstract one for small children - can be presented by using a very precise description of a real life situation. The story tells of a six-year-old boy and an old lady who are neighbours: he helps her and goes shopping for her - but one day she is dead. This film is successful because it is based in the reality of a child's environment.

I think that in future programme makers will refrain more and more from measuring programmes for young children - or for children in general - with an educational yardstick and will start applying the creative yardstick used in TV for adults. This means that budgets for children's programmes will have to be at the same level as for other TV output - a point which has not yet been accepted. Today it is regarded as obvious that documentaries, TV plays and other entertainment for adults should have all the funds required, but producers of children's programmes have to prove their special abilities before their projects are financed.

To summarise, we might perhaps give emphasis to three points:

- Producers of programmes for young children should be critical of their own work and of the ideas they receive from others. They need to think critically about educational approaches, about the pre-requisites applying to their work and the approaches they now regard as appropriate, and also about the consequences of their productions.
- It is important to accept that children do not live in a world of their own, but rather in one made by adults. It is also important to take children seriously. The statement by Bert Brecht still applies today: "You must write for children in exactly the same way as you write for adults, just a bit better."
- Children are entitled to entertainment. They are not mere objects for educational projects. Children's programmes must therefore have something charming about them. As the English psychologist, Mary Waddington, once said to a group of producers: "At school the light is switched off for children. So what you must do in your programmes is to switch that light on again."

Experience in the ABU Region

PROGRAMMES FOR INFANTS IN JAPAN

Rei Komori, Nippon Hoso Kyokai

NHK broadcasts many TV programmes for very young children. We began these special programmes about 20 years ago, in 1956. Currently we plan, produce and transmit over our Education Network six programmes directed to children in kindergartens and day nurseries. They occupy 4½ hours per week and all are in colour. But we also transmit through the NHK General TV Service in colour a number of programmes directed to infants in the home. These occupy a little more than 4 hours a week and cover a wide range of activities such as exercises, songs, animation films, puppets, variety shows and films of masterpieces of children's tales. Each programme contains plenty of entertainment.

In Japan children start primary school at six years of age, but all five year olds and 70% of four year olds are already attending kindergartens or day nurseries. The children who are at home in the mornings are therefore mostly three years and under. We have found that 80% of the three-year-old children in Japan spend 2 to 3 hours a day looking at TV which, in some cases, may have a stronger influence on them than that of their parents.

For the very young children at home NHK decided, after much discussion and experiment, to produce special animation films of only 2½ minutes in duration. We found that very young children like motion, changing shapes and rhythmic sound rather than stories or dramas; they like rhythmically synchronised sound and pictures and they are happier with clear lines and shapes. Our experts decided that only through animated films could we satisfy all these conditions; the films had to be pleasant, imaginative and creative, containing only beautiful colours, shapes and music.

We found that it took up to two or three months to produce just one two-and-a-half minute animated film which satisfied all the criteria. At present we have six such films which are rotated over 6 days of the week and then repeated. Although the initial cost of making these six films was quite high, it must be realised that each film has been used once a week for more than six years - well over 300 times each - so that the cost of each playing is now very low.

Investigation showed that these short animated films produced some surprising results; autistic children who normally refused to watch TV began to take an interest in the animated films and their condition improved; a group of mentally retarded children who had no interest in TV enjoyed watching the films; babies of six months, and even one three months old, showed interest and pleasure in them; one 12 month old child often saw the films just after 10 a.m. and, if his parents forgot to turn on the TV set at the right time, he would remind them to do so - at the exact time!

The NHK experiments with coloured moving shapes and music suggest that it is feasible to stimulate the mental development of very young children through their imagination and creativity. We believe that mothers should be encouraged to participate in watching such films with their little children. TV programmes such as these may possibly bring into focus many as yet unrecognised phenomena in relation to the mental development of very young children.

An NHK project team, including a psychologist, a sociologist and an educator, is expected to complete during 1977 a three year study on an entirely new approach to educational programmes for pre-school children. We hope that the results will help us, and our broadcasting colleagues elsewhere, to make more effective use of TV to assist in the development of our children from their earliest age.

PLAY SCHOOL IN AUSTRALIA

Alan Kendall, Australian Broadcasting Commission

Our main programme for very young children is based on the BBC *Play School* series, but this material is adapted to Australian conditions and we also create our own programmes in a similar format. The main ideas behind the ABC *Play School* productions are:

- A child's main need is contact with people and the presenters of the programme must therefore establish a feeling of direct contact between themselves and the children watching. If this is achieved, it is possible to secure an active response from the children during the programme and to stimulate them to do things after the programme.
- Children have great energy and the programme should constantly suggest activities and movement.
- If fantasy is used, it is important to help the child to learn the difference between fantasy and reality.

- Children are curious about the world but like the security of familiar things and it is therefore necessary to maintain a balance between these two elements.
- As direct contact between the presenters and the children is vital, the presenters must be well-balanced people whose relationship with the children is open and without pretence. Such people are very hard to find.

The programmes are constantly tested. The producers regularly visit homes and kindergartens to watch the programmes with children and this has been found to be a very valuable guide. Reports are also obtained from kindergartens, about 50% of which use these programmes although they are intended for children in the home.

A major problem has been to find writers who are experienced in TV and also understand the needs of the pre-school child. The ABC is, however, fortunate in having as a member of its staff a pre-school expert who is in close touch with every programme throughout the whole process of production and provides very useful advice.

Play School is broadcast at 09.30 and repeated at 16.00 on each day from Monday to Friday. To maintain this output, programmes produced in the preceding three years are used again: in each 13 weeks, new productions comprise the equivalent of 4 weeks and the remaining period is filled by repeating programmes produced in earlier years. I think this need to repeat programmes is regrettable, as each programme should create the impression that it is happening *now*, but the existing arrangement is necessary for the financial reasons.

CHILDREN AND TELEVISION IN BANGLADESH

Zia Ansari, Bangladesh Television

To motivate children we must first understand their minds and also their environment and traditional background. A child's world is mostly a world of fantasy and tales and stories which they like will readily excite their imagination. What, then, are the stories they like? Mainly, it seems, stories in which the child can feel himself to be someone he would like to be or in surroundings where he wishes to be.

When we translate a story into visuals for TV, it is difficult to meet the needs of the child unless we have very good facilities. In words alone, a child is free to imagine anything - he or she can climb to the top of Everest or be a prince or princess in ancient Baghdad. But when the story is to be presented visually, the scope of imagination becomes limited. The programme maker imposes images on the child and the child may not like these and so loses interest.

This is why it is difficult to educate pre-school children directly through television. If we want to teach them the alphabet, they find themselves confined in the world of the alphabet, with no scope for imagination, and they lose interest unless the programmes can be made entertaining.

Just recently in Dacca one of our producers started a programme aimed at teaching pre-school children the national alphabet. It was called *Maa-ke-Niye* meaning *Along with Mummy*. In it the alphabet was presented through humourous songs performed by one of our leading comedians. The presenter was a charming teen-aged girl who could give the impression of being any child's elder sister. The songs with their humourous meaning and simplicity gave the children the impression that they were in a world of games where the alphabet was actually a toy - a toy with which they could play the games of their own imagination.

Maa-ke-Niye proved to be our first successful TV programme for pre-school children which could really motivate them to become acquainted with the process of learning. Incidentally, we chose a girl resembling any child's elder sister as the presenter because of the inherent jealousy among children of the same age. Two children can be playmates but they cannot imagine themselves as the *two* princes to win the princess in fairyland.

But in our country there are other factors to be considered. Unfortunately, Bangla-

desh Television does not yet reach the vast majority of our population which totals over 75 million people, most of whom are in rural areas. We hope soon to have more transmitters but most children have yet to see a TV receiver for the first time.

A child who has not seen TV before may look at the programme with awe or astonishment but never with a sense of participation. He or she may also be confused by such things as seeing a hand in close-up which seems to be too big. A programme that is successful with a child accustomed to TV may fail altogether with one not used to the medium.

So for these new child viewers we have to try to keep in touch as much as possible with the realities or perspective and vision. But this emphasis on reality should not become a handicap to the child's imagination. We have looked for a solution to this problem in cartoons, where the cartoon characters seem familiar to the child and do not restrict his imagination.

Our TV service is on the air for 4 hours each evening and in this total time 25 minutes is given to programmes for children, commencing from 18.15. In this period we have recently introduced some experimental programmes for very young children. These present stories in cartoon form, comprising drawings with movable strips. For financial reasons, animation can be used only in this very simple form. Our total budget for a programme of this kind is equivalent to about $US50 but we can manage to do a simple animation as the drawings can be done by a staff artist in about a week and we need to pay a fee to only one person who tells the story off camera.

CHILDREN IN CROWDED HONG KONG

Lun Sui-Ming, Radio-Television Hong Kong

In Hong Kong some 4 million people live in an area of about 400 square miles and more than half of them are under the age of 20. Among the under 20's, 60% are under the age of 12. There are many problems including a highly competitive educational system which makes demands on children from as early as 4 or 5 years; a situation in which the majority of parents are indifferent to reform, and many conflicting elements in the community such as conflicts between the world the child is shown in school and the real world in which he or she lives.

There are 5 TV channels and the children watch on all of them, in both Chinese and English, Children's programmes from all over the world ... *Sesame Street, Superman, Blue Marbles, Its a Colourful World* ... they are all on one or other of the stations. The various stations put on the air every day, some in prime viewing time, about two hours of children's programmes and more than this on Saturdays and Sundays. All of the programmes exert an influence on the audience which totals more than one million children every day.

Radio-Television Hong Kong, which is a governmental service, recognises that programmes for children should be planned to meet the needs of the intended audience, taking account of their social and cultural background. We aim to produce children's programme which will help to improve the existing situation in Hong Kong but in an entertaining way - we must compete with the other channels for the audience.

We do not at present have any productions specifically for pre-school children but I would like to show you one intended for children from 4 to 14 years. It is called *JPC* and it is associated with the work of the police. The police have not been very popular in Hong Kong, especially with adults, and this programme aims to show children police work and how it is done. We hope that, through the children, the parents will ultimately be encouraged to support the efforts of the police to reduce the crime rate.

After this programme had been started, we formed a children's Club associated with it and this Club now has about 200,000 members comprising children aged from 4 to 14. The children are encouraged to report anything they see that appears to be unusual: they telephone this information to the Club and it is then passed on to the

police. The police follow up each report. A considerable number, particularly from the younger children, prove not to be of interest to the police but already more than 300 crimes, large and small, have been solved because of information supplied by Club members. We also report missing cars in the Club programme and they are usually found within about 2½ hours.

Recently we included in the programme a segment showing mistakes - a child who tried to fight with a criminal instead of simply reporting what he had seen, mistakes in reporting and so on. We asked the young viewers to point out the mistakes and in 1½ weeks we received 7,000 letters mentioning 35 mistakes - far more than we knew were there ! And most of the answers were correct.

We take special care to protect the children. They never report in person but only by telephone and we insist that they must not follow someone they believe to be a criminal. We make sure that those who report cannot become known to the criminals.

On Saturday afternoons the children are allowed to see the police at work. They go out in small groups under the supervision of a policewoman - what they see is real and not acted out for their benefit.

This is the most popular children's programme in Hong Kong: it certainly appeals to many children more than fictional entertainment. The existence of such a programme, involving young children, may seem strange to people in some other parts of the world but, in the special conditions in Hong Kong, we believe that it will help to reduce some of the social problems.

CHILDREN'S TV PROGRAMMES IN INDONESIA

S.N. Sunarto, Televisi Republik Indonesia

Indonesia comprises 3,000 inhabited islands and its people speak 56 languages and dialects. The population of our group of islands is estimated at about 136 millions and about 83% live on farms but TVRI's 5 television transmitters serve only the major cities where most of the existing 450,000 TV receivers are located. However, when the Indonesian domestic satellite, Palapa-A, becomes available, TV will reach a much wider audience. Community receivers have already been installed in a number of rural areas and the number of these will be increased as soon as possible.

Because children under five years of age are anxious and often restless viewers, TV programmes for this young audience require scrupulous care and delicate treatment, both in the selection of the content and in its presentation.

Producers of programmes for very young children should be specialists in their own field, preferably with experience in child psychology; if not, they should certainly seek the assistance of a child psychologist and work in close collaboration with such an expert. In fact the best results will be obtained when the programmes are the result of team work between experts, parents and producers.

The problem that confronts a TV organisation in a developing country like Indonesia is to find producers who are not only genuinely interested in children but can be engaged on a full-time basis, after adequate training, and can maintain enthusiasm in their work. While training should include production techniques, a great deal of time should be devoted to child psychology.

In its programmes for young children TVRI seeks to encourage children to overcome shyness, to face their surroundings and to communicate with others. The programmes also aim to strengthen children's respect for their parents and their love of other people and to promote their sense of responsibility, self-reliance and mutual help.

Among the subjects included in the programmes, which are transmitted in the early evening, are the encouragement of handicrafts using cheap or waste materials; conveying knowledge through demonstrations, and entertainment.

Programmes directed to parents of young children are transmitted later in the even-

ing and aim to provide information on practical psychology in dealing with the every day problems of children and also to give information on such matters as health and hygiene.

TELEVISION FOR THE YOUNG IN IRAN

Dr. Pari Nazemi, National Iranian Radio and Television

NIRT devotes two hours a day in its TV output, from 17.00 to 19.00, to programmes for children from the very young age group up to 13 years. In this period about 30 minutes is intended for young children. About 80% of this material is produced in Iran, the remaining 20% being imported programmes such as *Sesame Street* to which a sound track in the national language, Farci, is normally added.

The TV service, with its two channels, reaches about 60% of the population. As most children learn Farci in school, there is not a serious language problem although there are groups of people in various parts of the country who speak local languages. The producers of children's programmes are, however, faced with problems in meeting the needs of children in rural areas who have a very different background from those in the main cities. While the majority of programmes are produced in Tehran, some are produced in regional areas, in local languages, to help in dealing with this situation.

A major objective in the programmes for young children is to encourage activity and avoid passive watching. In particular, gymnastics, music and dancing are used to persuade children to participate. The programmes seek to entertain but also to educate and to stimulate mental activity, although in the case of the younger children it is felt that care should be taken to avoid over-stimulation as they need to develop in a quiet and peaceful environment. Each evening the programme ends with a story told by a popular story-teller - a mother figure - who presents traditional tales or the work of Iranian writers.

NIRT also provides family guidance programmes to help both parents and children to make effective use of television. These programmes encourage parents to watch with their children and also to help their children to use TV without becoming passive and compulsive viewers.

OBJECTIVES IN THE REPUBLIC OF KOREA

Dae-Shik Joo, Korean Broadcasting System

The Korean Broadcasting System (KBS) allocates more than 15% of its TV transmission time to programmes for children which today occupy the important 18.00 to 19.00 period. Each week from Monday to Thursday inclusive, the first ten minutes of this hour is devoted to programmes for very young children - those from 4 to 6 years of age. Consideration is being given to extending this particular segment to a fifth day each week.

For each day the opening and closing format is the same but the theme song is changed every six months and the participating actors are changed every week.

On Mondays the objective is intellectual stimulation, especially in terms of social and scientific matters. For example, an object such as a bird or a fish is shown to the viewers and four singers, taking the part of children, ask their 'sister' (an actress) questions about something concerning the object which they do not understand. Through her answers the viewing children gain new knowledge. Throughout the dialogue the actors speak normally - not in imitation of children - but the emotional and intellectual content of what they say is geared to children 4 to 6 years old.

On Tuesdays a kindergarten teacher leads singing and playing exercises to promote physical development. The participants in the studio are young children chosen from among applications submitted by the public.

On Wednesdays 'children' (singers) and a teacher dressed as a doll solve simple arithemetical problems.

The Thursday programme is directed to character formation through the telling of stories selected from national folk tales and famous children's stories. The idea behind this programming is that the character formed in early childhood is important in the future development of the individual. We consider that the most effective way of presenting many of these stories would be in animated cartoons: KBS believes that animation has a special appeal to young children. But animation is too expensive - our budget for all these programmes is small - and so we have been trying out a simple form of animation, comprising a series of drawings, each with some movable strips. These require only one producer, a story-teller and one artist. We would like to suggest that one of the major needs of TV organisations in developing countries is to find ways of presenting programmes for young children at a modest cost.

In training our producers of programmes for young children, we stress the necessity of having pride and a sense of responsibility in their work, and the importance of continually striving to improve the quality of their work.

Up till now, KBS has not developed any special programmes for the parents of very young children.

PLAY SCHOOL IN NEW ZEALAND

Hal Weston, Television One, Broadcasting Council of New Zealand

The principal TV programme directed to children under the age of five in New Zealand is the BBC's *Play School*, with appropriate modifications.

Play School is intended to reflect and encourage all aspects of a young child's play, to be a source of entertainment and enjoyment. It aims to stimulate its young viewers in play, in learning new facts and new ideas to explore. The children learn how to amuse themselves by using everyday household objects and they are encouraged to accept other children regardless of differences in background, race or ability.

A typical *Play School* programme might include songs, games, a simple dance, mime, a short film, a short story and a poem. The children learn the use of a calendar and telling the time by a clock.

In the New Zealand version of *Play School*, we include locally written stories and, occasionally, poems, to replace British material not suitable for our audience, as well as New Zealand animals, slides of the New Zealand countryside which replace British scenes and various other items made by our own staff. Our programmes are 5 minutes longer than the original version to accommodate the extra local material.

Because children copy the activities they see in *Play School*, it is important that the presenters and performers should be able to communicate happily with children and should be proficient in the mime and movement aspects of the programme. With a total staff comprising only 1 producer, 1 script editor, 2 directors, 1 assistant director, 2 production secretaries, 2 model makers and 1 graphic artist, plus 6 regular presenters, 1 musician and an occasional guest story teller, we produce five 30-minute *Play School* programmes in a week. Each of these is used twice - at 11.00 and at 14.50.

Over the past year more and more changes have been made to the original BBC material: for example, to change climatic, geographical and social references which are not applicable to New Zealand and its people, thus encouraging children to be more aware of the world immediately available to them.

New Zealand TV workers in this field are giving more thought to making *Play School* appropriate to an audience which comprises, in addition to the majority of predominantly British stock, a substantial number of Maori people, large groups of Pacific islanders and many different racial groups with a European background. In other words, we believe that the programmes should reflect the multi-racial nature of the

audience. In particular, we feel we should do more for the children of the Maori people - the original inhabitants of New Zealand - and we expect to move further in this direction during 1977.

PROBLEMS IN PAKISTAN

Qaiser Farooq, Pakistan Television Corporation

In Pakistan our focus on children's programmes has been towards a conscious effort at educating the children with lots of entertainment mixed into the educational material. Unfortunately, we have not concentrated as much as we should have done on programmes with animation and as a result there has been a decline in quality in this area. On the other hand, we have used children in the studio, dressed in appropriate costumes, to impersonate birds and animals to give our audience a peep into the life of many familiar creatures, the visual action being supported by suitable music.

As yet we have not been able to produce a suitable comic series for children but music has been exploited to a great extent and has proved successful; the audience has obviously liked the specially written light and entertaining tunes.

Although the Pakistan Television Corporation has inaugurated a listener research service, so far no poll has been taken about children's programmes. Children are important to us: they represent our future world. We may coddle and spoil them but we sometimes do not give their programmes the same kind of priority as we give to contemporary economics.

Children have an unbounded sense of curiosity. Nancy Larrick, in her book *A Parent's Guide to Children's Reading* wrote that when a children's magazine invited its readers to write about 'One Thing I Wonder About', the editor got more than 6,300 replies. Almost half the questions were about science and nature. Some of them were: How does the moon change its shape? Where do the stars go during the day? How does an island keep floating? How does a baby lamb know which is its mother?

A child's imagination is so vivid and complicated that an interested adult finds it almost impossible to guage it. Our problem is to devise programmes that are simple and yet as complex as a child's mind, which will satisfy its curiosity and sense of wonder in a reasonably entertaining programme. And then how are we to assess the merits of the programme when it has gone to air?

THE SINGAPORE APPROACH

Lee Beng Hoon, Radio-Television Singapore

A child can usually distinguish between good and evil at an early age, even as early as 4 or 5 years. This is where TV plays an important role, as the child is still too young to go to school but gets 'educated' through watching TV. With its visual and audio attractions, TV arouses the child's interest and can also arouse a desire for learning. It can thus prepare children psychologically for the formal education they will receive in school.

Singapore, like most developing countries, lacks the resources and expertise for producing effective TV programmes for young children. We have therefore imported such programmes as *Sesame Street*. We are, however, a multi-racial society and we are trying to meet the needs of the various main groups by producing TV programmes for children in our 4 official languages: English, Chinese, Malay and Tamil. These programmes are related to the cultural backgrounds of the various racial groups and most of them are for children between the ages of 6 and 12, but they include some items for the younger children.

Programmes for children in all age groups, including cartoons, represent 10% of our total TV output. A very important point which we try not to overlook, is that what-

ever the aim of the programme, it must be entertaining. It is entertainment that attracts them to TV and entertainment is what viewers, both children and adults, look for first in any programme.

THE SITUATION IN THAILAND

Somchit Siddhichai, Radio Thailand

There are 4 TV stations in Bangkok but none is at present providing programmes for very young children. In the early days of TV, there were children's programmes, including story-telling and other types of material, but these have been discontinued. Existing programmes for parents are concerned with health and child care but do not aim to help parents regarding the mental and emotional development of their children. There are at present no TV producers in Thailand who are experienced in the types of programmes for young children and their parents that have been discussed during this Seminar.

The Thai Ministry of Education has been producing educational TV programmes for children, for home viewing, through the Technology Centre of the Ministry, but these have a specifically educational aim.

It is hoped that this Seminar will provide the means of encouraging the re-introduction of TV programmes which would help in the development of children and would also assist in giving them a better knowledge of their own culture.

In radio, on the other hand, some progress has been made including the provision of programmes for the tribal people in remote areas. Radio is not as expensive as TV and can reach a greater number of people, particularly those in rural areas who are often beyond the range of the TV transmitters or have no access to TV receivers because of their high cost.

A MULTI-RACIAL SOCIETY IN MALAYSIA

Suhaimi Baba, Radio-Television Malaysia

Although the other reports in this booklet have, of necessity, been summarised to keep it to a reasonable size and to avoid repetition, this report from the host organisation for the Seminar is printed with little abbreviation because its frank account of the problems in developing programmes for very young children and their parents is typical of those which confront TV organisations in many Asian countries.

Malaysia is a fast developing nation with a fast growing population, of which a substantial number are children of pre-school age. Generally speaking, there are three groups of pre-school children: the urban who are exposed to town values and experiences and are therefore somewhat sophisticated; the rural group from kampongs and country villages away from the cities and towns, and the rural-urban group who, although they live in or on the fringe of towns, are like rural children in their attitudes, environment and standard of living. The latter two groups represent the majority of the young population.

TV programming in Malaysia must take these facts into account and make programmes which will complement the mentality of children in all three groups. In addition there is another very important factor: children in Malaysia are multi-racial. Each racial group has its own particular background and customs.

Children are not conscious of whether another child is black, brown, red or white. To them they are all alike. However, it is necessary to create an awareness in them

that there are Malay, Chinese, Indian and Eurasian children in Malaysia and that they are all alike in that they are Malaysian children. For this reason, we believe that our programmes for very young children should always have live participants, if possible from all of these racial groups.

As TV is the main form of entertainment in Malaysia, it must not be overlooked that programming for children also means programming for adults. Parents decide for their children, so a programme for children is always viewed by parents. Again, due to rapid development, especially in the field of education, parents are usually education conscious. So programmes for children would also have to educate parents both in rural and urban areas, on the necessity of assisting the mental and physical development of a child.

Because of the growth of pre-school education - an example is the local kindergartens - there is a need for TV programmes for young children to be entertaining. It is also necessary for the children to be guided towards creative self-expression. In a multi-racial society such as ours, it is most important that children generally should share physical and emotional sensitivity, certain common interests and psychological needs. Young children want to be loved, they like attention, they like new things, they are curious, they like things that are 'funny'. They can correlate these common needs with what is offered on TV. Therefore educational aspects have to be introduced into their programmes subtly.

Among the facts and theories about children in the 4 to 6 year old group to which we at RTM feel that attention must be given are the following:

- They have short attention spans.
- They gain interest easily if they are involved in what is going on.
- Quiz questions can excite them, especially if they know some of the answers.
- Strong visual impressions attract the child and movements and shapes do not fail to catch attention.
- Most young children like to be cuddled.
- If achievements are appreciated (e.g. singing or saying something) and applauded, this re-inforces the child's optimism. But when too excited, young children tend to react too strongly, for example, by jumping about or doing something to attract more attention and applause.
- Very young children are attracted by colours, picture books, fantasy stories and fairy tales, especially if they are told with exaggerated actions.
- Children are basically cruel, unconsciously. They are vulnerable and their world is very much of a visual nature. That is why teaching them is more effective by demonstrating rather than just telling. If a child sees his mother berating another member of the family, he is likely to copy her and to practice on another child. A child is likely to beat, pinch or kick another quite readily, if normally exposed to these habits. On the other hand, feelings of warmth and love are more difficult to communicate, as they are something that comes from within. Love shown through cuddling is the most obvious, which perhaps explains most children's love of toys and pets.

Children live in a world of imitations. If they like a particular person, they try to copy his or her actions. A child who loves his father, mother or brother particularly, tries to be like that person.

Because identification is a powerful device, by discovering what children like, appropriate characters can be written into a play to be used as a model. Therefore drama is a very effective way of entertaining young children while educating them subtly. Instead of being told what is good and what is bad, the facts can be dramatised: the children are shown, not told.

The themes of stories for pre-school children are usually about what is bad and what is good. A child finds this conflict attractive because they themselves are in the process of learning these values.

But children should not be exposed to happy ending stories all the time, nor should they see too much violence because, even without being exposed to violence on TV, children are basically cruel: for example, they enjoy seeing a villain's realisation of his defeat rather than the defeat itself. In a multi-racial society it is better to portray local children rather than foreign ones. Young children would find the characters portrayed more credible.

Dramatising for children need not be in the form of total drama alone: it can also be drama mixed with semi-documentary. The characters taking part need not necessarily be children and the hero need not be a child either. A child is amused at a grown-up trying to act as a child - in some cases they may find this more interesting than seeing another child.

A child should not be exposed to too much hate. As I have said, they are vulnerable and if you teach hate, they hate; if you teach love, they love. Put a Malay child in a Chinese community and he would soon pick up the language and habits of that community.

Forms of programme content which RTM has found useful in its programmes for very young children include cartoons; songs, especially funny and amusing ones; slapstick comedy; talented children performing; animals or animal characters in drama; mime; charades; speech using sign language or other forms of non-literary communication which mean fun to children; repeating dialogues or situations with build-in variations can have a strong appeal.

FACTORS INFLUENCING RTM's PROGRAMMING FOR YOUNG CHILDREN

In planning TV programmes for young children, the opinions of teachers, lecturers, child psychologists, parents and expert child educators were sought. Of course such opinions should be regarded as theoretical as experts would have little or no knowledge of the TV medium.

Not all children find it easy to talk in front of an audience. This is frequently due to differences in environment: a child from a liberal family usually finds it easier to talk than children from a more restricted environment. Some parents and teachers feel that only talented children who can talk easily should be on the programmes. But some of them talk freely at auditions or with mothers around, but in front of cameras they can become speechless - even the brightest of them.

This brings us to the immediate impeding factors which affect RTM's programming for young children. There is a shortage of manpower and skilled labour to some extent, shortage of time and shortage of facilities. These cannot be separated because each decides the fate of the other. Producers may make suggestions, or bring in new programme ideas or a new approach to a programme, but whether these are feasible depends to a large extent on these three main impeding factors - shortage of manpower, skill and time.

In RTM, a programme for young children can only have a maximum of 4 rehearsals. But it is not possible to rehearse in the studio with cameras around, to familiarise children with the surroundings. This is due to the heavy pressure on studio time for other purposes.

It is almost impossible to get candid shots: the cameraman cannot sit and wait because of the pressure of other assignments.

Limitations of time as well as limited finance usually prohibit the inclusion of cartoons or 'costume' type programmes. These factors determine the nature of the programme. Producers therefore have to take their own initiative in deciding how best to overcome the problems.

SOME TV PROGRAMMES FOR YOUNG CHILDREN PRODUCED BY RTM

Pok Amai Amai: This series had an adult teacher as the main artist. She conducted a

classroom situation where children were taught simple class-work, games and a few songs. Children participated and some games were played using sophisticated toys.

The series fell off half-way through. It was produced in the same pattern as school classes are conducted every day. It was a problem to find child artists who could talk freely. One unforeseen problem was that parents, especially those in rural areas, had to face the demands of their own children who wanted the same toys as those used in the programme, but these were either too expensive or unobtainable.

Bintang Kecil was the next series attempted. This too suffered the same fate. This programme used two adults taking the part of teachers. They talked, sang and played games with children. But we had problems with the children.First it was difficult to find suitable children but then there was the problem of meeting the children's demands to have their mothers near them, even during recording.

Children in Malaysia regard their parents as security passports: they feel more secure with parents near them. Perhaps this is because children in Malaysia usually sleep with, or at least in the same room as, their parents from babyhood until perhaps 5 years old. In *Bintang Kecil* it was probably unavoidable that the teachers ended up with being the centre of attention instead of the children, although the initial aim was to focus attention on the children.

Woo Woo Burung Hantu: In this series of 13 programmes the format was drama/semi-documentary. The three characters were an owl in costume acted by a university student and two chickens in costume acted by another university student and a school girl. The racial composition was balanced. From time to time children were included as guest artists. The set was an owl's house in a tree trunk. A lot of filming was involved. An element of indirect education was present, although the first consideration was to entertain. The drama would lead into film excerpts where the characters saw or met other children: children being taught to draw; visiting the zoo and learning the names of the animals; visiting the seaside; seeing how other children spend their time at home etc. The programmes were interspersed with songs, preferably funny.

The programme went quite well for the first 5 of the series but then it died a slow death. Programme content was unsatisfactory due to poor scripts. Some of the programmes had to go on without songs, due to the difficulty of getting the audio recording studio. Sometimes the studio would be available but the artists were not and the producer had to sing the songs. Sometimes songs and lyrics or the scripts could not be used, so the producer had to write them as the programmes had to go on the air on schedule. If the scripts are poor not only the audience but the artists lose interest.

During the filming on location there were always a few anxious mothers; mothers answering questions for children, mothers wanting a child to be filmed with sophisticated toys and so on. They had been told that TV needs the child to be dressed as naturally as possible - just as the child would look when playing at home. But the child would always end up appearing clean, brylcreamed, with socks and shoes and handling sophisticated toys. The mothers would insist on trying to make them look their best. Mothers in the squatter areas outside the towns and those in rural areas shared the same feeling. No mother would want her child to appear untidy on TV, said a rural mother. One mother went so far as to want her child to be filmed in a nearby neighbour's house where there were some toys that could be borrowed as well as the sitting room.

This series of 13 programmes was recorded. To compensate for some of the poor programmes, the last 3 were given special treatment. As a result they were received quite well, especially by parents. But according to some reports, the children's interest in the series had been lost after some of the earlier poor programmes; in other words, the recovery was too late.

Other programmes are also introduced from time to time such as concert programmes. In these, large groups of children from different schools play musical instruments and the more talented ones sing. The adult compere is well liked by the children but

it is difficulty to maintain the novelty of such programmes. The remark usually made was "if you've seen one, you've seen them all." But most of the children still find the compere a lot of fun. While some children agree with the adults, most care less about the actual programme than they do about the compere.

Probably most of us agree that young children's programmes must be entertaining, but they can be uplifting, educational, didactic, moral, musical. Children are not interested in adult logic, in too much dialogue or in complicated situations. But this does not mean that programmes for young children must be over simplified - as producers we ourselves sometimes fall victim to this fallacy.

Time, being usually the deciding factor, results in programmes having to be rushed, and most planning is upset. RTM is trying its best to overcome the problems to which I have referred. Planning is being geared to overcome the 'time' problem. The latest children's programme is now in the process of being worked out. Providing that new facilities will soon become available, most of the burden of the producers will be taken care of.

Points from discussions

The following are brief notes on some of the major points on programmes for young children raised during discussion:

- The need for programmes for very young children and the priority that should be given to such programmes -

  This need exists in all areas represented by members of the Seminar for reasons such as: children are the most important resource of any country; they are a significant part of the total TV audience; they watch TV in any case and are entitled to see some programmes that are appropriate to their needs; in multi-racial societies TV could help to promote integration; in some countries there is a need for TV to assist in preparing young children for school.

  Programmes for pre-school children should have a high priority in programme planning and in the allocation of funds and production resources as, in view of the special needs of young children, programmes for them should aim at the same quality standards as major productions for adults such as TV drama.

  Half an hour to one hour daily should be given to programmes for the very young, at a transmission time suitable for this age group.

  Funds invested in TV for young children are well spent even when measured in purely material terms because of the constantly changing composition of the audience: successful programmes can be kept for use again and again, thus greatly reducing the cost per transmission.

  There is a need to inform, and seek the support of, interested organisations in the community concerning the value of TV for pre-school children. This applies particularly to parents who, in most countries, complain constantly about the inadequacy or unsuitability of the TV programmes seen by their children.

- Should the main emphasis in TV programmes for young children be placed on education or entertainment -

  Programmes for pre-school children should be entertaining but this need not exclude educational material: a child is likely to learn more from programmes that are enjoyable.

  Contrasting education and entertainment is an adult concept. For children entertainment, information and education may be interwoven. These elements should be balanced and the main emphasis should be on involving the child actively in the programme, extending its social awareness and mental development.

- The approaches to production that are likely to interest children -

There are no limitations: the whole range of production approaches used in adult programmes could be used but should be adapted to children's needs.

There are virtually no subjects that are not capable of being presented in a way that would be of interest and value to children. The important point is to find the relevant aspect of a subject and the appropriate treatment.

Whatever approaches are used, children's interest will be attracted and held by humour and spontaneity.

Before determining the approach, the producer should consider the children's needs, including both the particular needs of the target audience and the needs common to most children such as security, a feeling of contact with people and an outlet for the child's energy.

It is important to provide for a system of feedback and evaluation to guide the production staff.

- The selection of production staff -

The producer/director of TV programmes for young children should have ability as a producer; an interest in, and knowledge of, children; a balanced personality; some specialist training in the needs of very young children, and experience in working with children.

The producer/director should have a high level of expertise in TV production to ensure that the programmes for this very important audience will be of a high standard.

Both men and women should be represented in the staff responsible for producing programmes for the very young.

The producer must adapt his or her mentality to that of the child and should be sensitive to the child's cultural background as well as having a general awareness of what is happening in the world.

The producer should be versatile, with potential ability in such fields as music, script-writing and technical skills.

People who have production ability and also a knowledge of, and interest in, children are hard to find. It may be necessary to select staff with potential ability and provide training for them or to employ several persons with complementary skills.

Because of the importance of programmes for young children, the producer/director should concentrate only on these programmes and should not be expected to produce other types of TV programmes as part of his or her normal work.

PROGRAMMES FOR PARENTS

Experience in Europe

Neil Barnes, British Broadcasting Corporation

My own experience leads me to concentrate on consciously 'educational' or 'instructional' television but we must remember the effect, for better or worse, of the total range of TV output on the feelings, attitudes and knowledge of parents in any country. News and documentary programmes, drama and other entertainment, and certainly advertising commercials, all present to parents images and models which must profoundly affect their behaviour.

The culture of a country is also important in considering the role of TV. The traditional pattern of education and the question whether the non-traditional medium of TV is respected as a source of good advice; the existing agencies in the community with which the TV service can work to strengthen the impact of the programmes, and community attitudes on what subjects should not be discussed publicly are some of the issues arising from the cultural background. We are dealing with an audience which cannot be compelled to watch. If we make assumptions about what can or can not be talked about, the way that it is talked about, or even the time at which it is broadcast, we may be wasting our time completely. We must try to find out whether what *we* think parents want to know (and ought to know) is in fact what *they* want.

I would like to speak about these aspects of programmes for parents: the major needs of parents that can be met by TV and what TV can contribute in meeting these needs and, in addition, the organisational, social and publishing support services that are necessary to gain the full potential from the TV contribution.

THE NEEDS OF PARENTS

I have grouped my ideas under 5 headings, which will be illustrated by examples from BBC programmes that are typical of both British and European educational material for parents:

1. Practical advice on the physical aspects of pregnancy, child birth and feeding, and the bodily care of mother and child:

   Parenthood involves processes about which people may be partly or totally ignorant, and this is so regardless of their income, social status or intellectual level. In traditional and stable societies, guidance on child rearing is handed down from one generation to the next. Today this advice service within the family is often broken up by the movement of large numbers of young people to the cities from rural areas and a general seeking for higher living standards. This is part of the current growth of consumer-oriented societies in which young people may depend, as parents, on the information given in advertisements for products which are, or are claimed to be, essential for mothers or young children.

   In any case, the rapid developments in knowledge about health, nutrition and care of children which have taken place in recent years mean that many of the beliefs and practices of communities that are still traditional have been shown to be inadequate. These beliefs have to be challenged to achieve an improved level of public health.

   So TV has an obvious role in providing facts, objectively and dispassionately,

on pregnancy, child birth and the physical care of young children, as a source of information not encumbered by either the beliefs of the past or the fantasies of advertisements. In controversial areas it is desirable to give alternative viewpoints, in an attempt to reach nearer the truth, as in the case of breast and bottle feeding.

TV has unique strength and advantages in this field because it can respond almost immediately, by giving the known facts, to any public controversy on the care of children which may be causing concern to parents.

2. Information about the range of normal development - physical, mental and social - through which most children pass:

'Is my child normal?' is a question which concerns many parents. This is especially so in today's urban societies where parents often do not have the advantages of traditional patterns of behaviour to act as a guide. But parents everywhere probably worry at some time about whether their children are normal and TV can give them support and re-assurance.

In drama, in advertisements, in other programmes, TV constantly reflects to parents images of 'normal' children. But these may be distorted images, providing an idealised and unrealistic picture which may cause *increased concern* to parents. TV has the ability, and should feel the responsibility, to help parents by giving them information on this subject with as an objective an approach as is possible.

3. Honest examination of the incidence of, and ways of coping with, abnormalities of all kinds, mental and physical:

The fears of parents about abnormalities may often be exaggerated but they are real. TV can present the facts honestly and thus help to dispel ignorance not only among parents but in the society in general. It can create a bond between the parents of handicapped children and all other parents and of course it can provide the parents of the handicapped with practical and, where possible, reassuring advice.

We should not overlook the difficulties of TV producers working in this field. In all cultures, taboos related to the malformed are strong: TV must treat delicately or it may lose its target audience and achieve nothing.

4. Advice and information on the general duties and skills of parents:

Being a parent need not be a serious or humourless affair, although I may so far have given that impression! Parenthood can and should provide endless fun and pleasure for both adults and children. TV has a role here in offering parents useful ideas and skills and in persuading them that they can, for example, make toys from materials readily to hand.

TV cannot usually carry out the whole of this training: a supporting publication, giving 'how to do it' details is desirable and parents will have to be encouraged to practice and experiment.

5. Encouragement of mutual interaction between parents and children:

The importance, for the child's future social development, of close and loving interaction between adults and children cannot be overstated. In the pressures of urban living, parents may not be able to give their children adequate attention and there may be no grandparents, aunts or uncles close at hand. TV is often claimed to be the wicked fairy in this situation: it is easy to put the child in front of the TV set to keep him or her occupied and quiet and such children may not be able, later on, to benefit fully from their schooling.

But TV can be used to stimulate a spirit of responsiveness and enquiry in children by involving parents or other adults in a shared experience of viewing. Programmes can be designed for this purpose, giving both adult and child things

to think about and do together. They should present simple ideas which do not involve a lot of money or planning or time but which will link the adults with the child and prepare all of them for the child's eventual move to full time school.

SUPPORTING SERVICES

Organisational, social and publishing support services are of great importance in obtaining the maximum benefit from TV programmes for parents. The intended audience must be made aware of the programmes. If the content is complex, it is normally of little value to attempt to use TV *only*, without the support of the printed word in some form, whether this is given in detailed booklets or in very simple pictorial leaflets. If the programmes are to have a continuing impact, it seems to me that a printed reminder of the main points, in some form, is essential.

As to organisational and social links, the TV production staff should have close and continuous contacts with other organisations in the community, both national and local. Other organisations concerned with children can advise on what topics are most appropriate, can publicise the programmes to the intended audience, and bring together groups of parents, when the occasion is right, for informal discussion on points raised in the programmes. Arising from all this, they can also provide *objective* feedback on successes and failures in the TV output.

Experience in the ABU Region

PROGRAMMES FOR PARENTS IN JAPAN

Rei Komori, Nippon Hoso Kyokai

NHK's programmes for the mothers of very young children are included in a series called *Classroom for Mother* which is broadcast on alternate Monday mornings. In 1966 we started providing programmes for the mothers of primary school children and then, later on, we added regular programmes for mothers of pre-school children who are often well aware of their children physically but are ignorant of the child's mental development. The main aim of these programmes is to help young mothers to learn about:

- the mental development of the child step by step
- the child's emotional personality and its need for social adjustment
- the growing body of the child and its sexual consciousness
- the relationship of the child to its home environment and the training involved
- health control and preventive hygiene
- playmates and the places available for play with other children.

We arrange these programmes in a series of topics, some of which are continued over several weeks. The following notes indicate topics to be covered this year.

Group Life: In Japan most children go to kindergartens or day nurseries from the age of 4 or 5 years. This programme aims to help both mothers and children to prepare for this first experience of community life outside the home.

Growth of a Child: This is a series continuing over 4 weeks which deals with mental development including play and the independance and intimate behaviour of the child.

The Eyes of a Child: While physical health of the eyes is one aspect of this subject, the programmes also deal with the viewpoint of children.

Yes or No: Children need to learn good manners in conversation before they go to school. Mothers also need advice on how they speak to their growing children, especially in answering their questions.

A Healthy Child: June is the rainy season in Japan when children may get sick and so we provide at that time information on precautions that should be taken to guard against illness and on the care of children during convalescence.

Expression in Children: on the need to develop a child's abilities by encouraging self-expression in a variety of activities.

Adventure and Children: children must learn what is dangerous and what is safe but also need an element of adventure to develop qualities of judgement.

Intellectual Curiosity: parents need to consider how to stimulate the minds of their children as mental development is very important in the early years.

Auditory Education: a child's auditory senses are almost complete by 3 to 4 years and children should then be introduced to music and musical instruments.

Disputes and Quarrels: playing together, children tend to quarrel and scuffle with each other. Parents usually want to stop these quarrels but in fact children learn all kinds of things from this experience.

A Child's Playmates: the playmates of young children have a very important part in their development. This programme examines the meaning and value of group play.

Learning the Letters: is it helpful to children if they are able to learn at least the basic letters of their own language before they go to school?

Numbers and Counting: young children can easily understand the solution of problems by learning to count. This programme offers advice on how parents can explain numerals and counting.

These are examples from the 22 subjects which NHK will include in *Classroom for Mother* this year. Mothers are encouraged to form groups for discussion of these programmes and sharing of experience. NHK supplies to the groups, free of charge, leaflets containing summaries of the information given in the programmes.

PROGRAMMES FOR PARENTS IN NEW ZEALAND

Hal Weston, Television One, New Zealand

We have been experimenting with programmes for parents. One example is a series of 13 programmes on the development of the child from before birth to the age of about one year which also included some programmes on special topics such as the protection of young children against accidents. This series might have been made more interesting by the inclusion of more 'action' film taken outside the studio but it is an example of a series planned and produced within about 6 weeks and at a modest cost (about $US200 per programme) which provided practical guidance for parents.

In addition to being shown on the air, this series was made available to a number of clubs for screening to their members, which is a useful means of securing a wider audience.

Similar programmes are produced in radio and any parent who supplies an audio cassette can obtain a copy of any of these programmes for study at home. This service does not involve any copyright problems as Radio New Zealand owns the complete rights.

PROGRAMMES FOR PARENTS IN MALAYSIA

Delegates from Radio-Television Malaysia

RTM produced a series of TV programmes containing guidance for parents in collaboration with the Malaysian Red Cross, which provided various types of assistance at its expense. This included the provision and distribution of booklets supporting the programmes.

Points from discussions

The following are brief notes on some of the major points on programmes for parents raised during discussion:

● The need for programmes for parents -

The need to help parents to understand the way in which their children develop is universal but is most apparent in industrialised societies where family life tends to disintegrate into small units. TV could help to overcome the generation gap as a result of which young parents may lose the advice previously available from their parents and grandparents.

However, TV could be particularly valuable in areas where the majority of the people are illiterate, provided that sufficient community TV receivers are available. If the majority of TV receivers are owned by relatively few, affluent members of the society, they would include community leaders who could be encouraged to spread the knowledge gained from the programmes. But it is recognised that the information sought by the more affluent is likely to be different from that required by the poor who are often ignorant of the most basic facts about hygiene and nutrition.

TV's main strength lies in its being an audio-visual mass medium which almost certainly offers the most efficient means of providing parents with the information they need.

Programmes for parents will help them to understand the intentions behind programmes for pre-school children, especially those aimed at an active response from the children. If children's programmes are talked about and 'lived around' in the home, the children will be encouraged to respond actively to them.

For the community in general, programmes for parents should result, in the long term, i bringing up in the community more soundly developed children and, in the short t will help adults to understand both their children and themselves better.

● The content of programmes for parents -

Programmes for parents should not pretend that they can offer a solution that would apply in all cases but should aim to guide parents in working out their own solutions.

TV can assist the parents of very young children to understand:

(a) how children grow and how they develop emotionally, mentally and socially;
(b) the aspects of health, hygiene and nutrition that are important to the child's physical development;
(c) the safety measures necessary to protect the growing child;
(d) the need for the community to cater for the special needs of children by providing various types of pre-school facilities.

TV is especially effective in the area referred to in (a) because, among all the media, it is best able to portray a completely credible account of children behaving spontaneously.

In societies where rapid social change is in progress, TV can help to reduce the resulting problems. It can, for example, help to lessen the generation gap which, with an accelerating rate of change, seems likely to become wider in each generation. In such circumstances, parents need special programmes to help them to understand the world their children are to live in, if they are to prepare their

children for it. In some rapidly changing societies, physical problems such as nutrition, although important, may not be as urgent as the need for parents to learn about the psychological development of their children.

Other needs which TV could meet include helping parents to enjoy more the experience of parenthood; helping them to teach children how to watch TV usefully; showing how they can assist their children to make a good start in a highly competitive educational system, and providing programmes which parents and children can share.

● The priorities in planning and producing programmes for parents -

In planning the content of programmes for parents the first necessity is to understand the target audience and its problems and the kind of information this audience needs. The needs of parents differ greatly from country to country and also within countries in cases where urban populations live in very different circumstances from people in rural areas.

Having defined the needs of the audience, by the best means available, the next step is to find an entertaining way, suitable to the audience, of presenting this information. In short, locate the need, develop an idea and then select a method of presentation within the available production resources.

In this preliminary planning, priority should be given to:

(a) Ensuring that an adequate budget and adequate production facilities will be made available by the television organisation concerned;

(b) Securing expert advice in the field of child behaviour;

(c) Allowing the producer to have adequate time to study this highly specialised area of production;

(d) Making arrangements to obtain feedback from the audience, if necessary with the assistance of other national or local organisations.

Many members of the Seminar expressed the view that in the ABU region, where producers may often have little contact with those working in the same field in other countries, there is a special need for further workshops or seminars, for international exchanges of information and for opportunities of viewing programmes produced in other countries.

RECOMMENDATIONS

OF THE SEMINAR

For much of the available time the Seminar worked in small groups, in which every participant contributed to the discussions. All groups considered the same topics and then met together to hear summaries of the views of each group and, in discussion on these reports, to define views agreed on among all Seminar members. By this process, the Seminar prepared the recommendations to the ABU set out below, which were later adopted by the ABU General Assembly. Membership of the groups, and their Chairmen, were rotated to secure a wide sharing of views.

PROGRAMMES FOR VERY YOUNG CHILDREN

1. That, because television is increasingly becoming an essential part of the home environment of very young children and because such children are the greatest asset of every nation, television organisations should arrange for specially prepared programmes to be screened for this young audience on a regular basis and at an appropriate time;

2. That programmes for very young children should be given a high priority in programme planning; in the provision of funds; in the allocation of programme time; in the engagement of actors, designers, writers and directors, and in the allocation of studio and staging facilities;

3. That, because ill conceived and poorly realised TV programmes for very young children could have an adverse effect, expert professional advice from psychologists, sociologists and educators should be sought by, and made available to, those responsible for the planning, preparation and presentation of such programmes for children who are at a most impressionable and highly susceptible age;

4. That, in the preparation and presentation of these programmes, emphasis should be placed on attracting and retaining the attention of the audience, any elements of instruction being interwoven and subordinated to the need to secure active involvement and to encourage social, mental and physical responses;

5. That the mother or some other sympathetic adult should be encouraged to watch the programmes and share this experience with the child;

6. That TV programmes for very young children should not follow a rigid or stereotyped format but should be planned and prepared with imagination using a variety of approaches suitable to the traditions, culture and environment in which the child lives, including:

   a) direct communication by adults speaking with the young viewers

   b) animation techniques

   c) puppets

   d) film inserts of actual things or people in magazine-type programmes either dealing with familiar experiences or with new things to extend the child's experience

e) dramatic techniques dealing with fantasy or reality;

7. That producers and directors associated with programmes for very young children should be given the opportunity to develop expertise and become, and be accepted as, specialists in this field, and should not normally be drawn from other TV production fields on an ad hoc basis.

PROGRAMMES FOR PARENTS

8. That, in addition to programmes for very young children, programmes directed to their parents are an essential element in the successful use of television to assist the development of the child;

9. That programmes intended for parents or for joint viewing by parents and very young children should be scheduled at times when the majority of parents would be able to watch;

10. That, before putting to air any programmes intended for the parents of very young children, there should be careful research into the problems which face parents to ascertain the kind of information they need, this information being presented in an interesting way.

ADDITIONAL RECOMMENDATIONS

11. That the ABU should consider the practicability of arranging, as soon as possible, a training workshop at a suitably equipped location for the producers and directors of programmes for very young children;

12. That the ABU Secretariat should be requested:

    a) to explore the possibility of securing from Europe and North America typical TV programmes for very young children and also for their parents for circulation to interested ABU members, and

    b) to collect and distribute to ABU members which have TV services the results of researches which have been undertaken on TV programmes for very young children or for their parents;

13. That, when planning programmes for very young children and for their parents, there are real advantages to be gained by seeking the co-operation of appropriate national or international bodies or institutions which are involved in related areas of activity, with a view to securing professional advice or financial contributions or assistance in promoting and publicising the programmes and in securing the feed-back from audiences which is essential to the evaluation and progressive improvement of the programmes. At the national level, such bodies or institutions include Government departments (e.g. Education, Information, Health) and the related faculties in Universities, women's organisations, other mass media, children's organisations, social welfare bodies, organisations representing parents or teachers, research institutes, drama groups, cultural organisations, and dental and medical associations. In the international field there is also a variety of bodies from which financial support, advice or assistance could be sought including the relevant U.N. agencies, interested Foundations and the broadcasting Unions.

14. That the Seminar wishes to commend to the attention of ABU members the matters referred to in the attached notes (Appendix A) concerning the requirements for TV programmes for pre-school children, which also indicate the qualities needed in producers/directors and other staff responsible for such programmes;

15. That the participants in the Seminar requests the ABU to record its warm

gratitude to the Prix Jeunesse Foundation and to Unesco for the financial assistance which made this Seminar possible and also to thank the Foundation for its collaboration in the organisation of the Seminar including arranging for Mr. Neil Barnes and Mr. Karl Schnelting to provide their very helpful expert advice and having made available many interesting and relevant programmes from its Library, and

16. That the ABU be requested to express its very sincere appreciation to the Asian Institute for Broadcasting Development (AIBD) for having accepted so readily the responsibility of being the host for the Seminar and for having made available such excellent facilities including very suitable meeting rooms and modern film and VTR reproduction equipment with very efficient associated staff, thus providing an ideal venue for the discussions, and also for its generous hospitality.

APPENDIX A

NOTES ON TV PROGRAMMES FOR VERY YOUNG CHILDREN

prepared by Karl Schnelting, ARD/SR

A. It is a fact that children of pre-school age watch TV which is part of their world. From this fact we conclude that we should produce special programmes for them, that is, programmes that are appropriate for them. This is a practical reason.

More fundamentally speaking, the responsibilities of TV broadcasting stations, as described in laws and statutes, do not exclude children under 6 years of age.

We do not need, therefore, any special justification for broadcasting programmes for pre-school children. On the contrary, those who may wish to exclude them from the audience would need to justify this action.

B. The objectives of broadcasting are usually defined as information, education and entertainment. In programmes for children, these three forms should be interwoven even more than in programmes for adults.

It is not desirable to narrow children's programmes down to education. They must comprise information and entertainment as well. The grown-up viewers too often claim TV as an entertainment instrument for themselves, and as an educational instrument for their children.

C. Programmes for small children should not be over protective: they should treat all fields of reality but in an appropriate way. We cannot create a specially nice world for these young viewers but we can help them to cope with the real world in which they live.

Just as TV programmes for children should be concerned with the whole of their world, we should likewise try to meet the needs of the entire personality of the child, stimulating ideas as well as feelings, the intellectual as well as the emotional side of their character. As all important aspects of reality cannot be shown to the young viewers, we must select situations which are examples and are representative.

D. Small children are highly sensitive, impressionable and docile, and thus also highly vulnerable. Therefore we must give special attention to the selection of

the subjects shown in the programmes, as well as to the form of presentation. The responsibility which adults owe to children must flow into the making of programmes for pre-school children. This responsibility should not, however, be merely protective, and should not consider only the child's present stage of development but its future abilities as well. In other words, the programmes must challenge the children in the good sense of that word.

E. The child has to learn to deal with and understand its environment. This need to learn applies also to the visual language used in television. In making TV programmes for young children, we should remember that the audience are beginners; we should encourage the child to become acquainted with the language of moving pictures and to understand it.

F. The TV screen is only one of the component parts of the child's environment. It offers one special entrance path to the world around the child. But it cannot replace parents and sisters, nurseries and neighbourhoods, books and other media.

G. The experience that TV offers is a second-hand one and should therefore start from, and be embedded in, the direct experience the child gains every day. TV for young children should stimulate interest in, and lead them towards, direct experience.

H. In the education of the child, TV can undertake only those tasks which can be carried out by using the specific qualities of the TV medium. The future of children's programmes lies in the development and discovery of the most suitable methods of presentation among those available to the TV medium.

I. Programmes for young children, as a part of TV output, are subject to the rules of production that apply to all other programmes. Documentaries, dramatic plays, shows and animation are the effective forms of television and this is true also in the case of programmes for young children.

Documentaries present to the child human beings and human behaviour; they show and explain things and facts. When young children are the target audience, the requirements for truth and reality are just as important as in the case of adults.

Children also need good stories that convey human beings and things in *dramatic forms* which stimulate their imagination and make it possible for them to identify with the characters. The standards of quality required in the production of feature films and TV plays for adults apply equally to programmes for young children.

Shows, meaning any form of attractive presentation, can be used in programmes for children too. All their elements, such as music, songs, entertainers, have an appropriate place in productions for the very young.

Animation can be used to tell stories but also to help the children to understand the programme content.

J. As young children can pay attention for only a limited time, the magazine format, with its short items and changing forms of presentation, is being used increasingly in programmes for this audience. In addition, a continuing theme going through the whole programme is coming more and more into use: this approach deserves further development.